



**MORE PAGES -
MORE FEATURES**

MARCH
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HIT PARADER

A CHARLTON PUBLICATION

OH MY PA-PA

CHANGING PARTNERS

THE JONES BOY

NATIVE DANCER

STRANGER IN PARADISE

BIMBO

POPPA PICCOLINO

MAMA'S GONE GOODBYE

SHE WAS FIVE AND HE
WAS TEN

SECRET LOVE

THAT'S AMORE

WHY

UNDER PARIS SKIES

WOMAN

DOWN BY THE RIVERSIDE

THE CUFF OF MY SHIRT

BAUBLES BANGLES AND
BEADS

LIFE IS JUST A BOWL
OF CHERRIES

GENEVIEVE

ROBE OF CALVARY



KAREN CHANDLER

Feature Stories

Answers To My Fans by Johnnie Ray

The Mysterious McGuire Sisters

Jill Corey — Cinderella Singer

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TOP TUNES

Feature

BIMBO

ROD MORRIS

Bimbo, is a little boy who's got a million friends,
And ev'rytime he passes by, they all invite him in.
He'll clap his hands and sing and dance,
And talk his baby talk,
With a hole in his pants and his knees a-stickin' out,
He's just big enough to walk.

Bimbo, Bimbo, where ya gonna go-e-o?
Bimbo, Bimbo, whatcha gonna do-e-o?
Bimbo, Bimbo, does your mommy know
That you're goin' down the road
To see a little girl-e-o.

Bimbo's got two big blue eyes that
Light up like a star,
And the way to light them up
Is to buy him candy bars.
Crackerjacks and bubble gum
Will start his day off right,
All the girlies follow him just a-beggin'
for a bite.

Bimbo, Bimbo, candy on your face-e-o
Bimbo, Bimbo, chewin' on your gum-e-o
Bimbo, Bimbo, when you gonna grow?
Ev'rybody loves you, little baby Bimbo.

You never catch him sittin' still,
He's just the rovin' kind,
Altho' he's just a little boy,
He's got a grown-up mind.
He's always got a shaggy dog
A-pullin' at his clothes,
And ev'rybody calls to him
As down the street he goes.
Bimbo, Bimbo, where ya gonna go-e-o?
Bimbo, Bimbo, whatcha gonna do-e-o?
Bimbo, Bimbo, does your mommy know
That you're goin' down the road
To see a little girl-e-o.
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WHY

BUDDY FEYNE MAURICE SHAPIRO

Why am I so in love, why am I all aglow?
Why is the moon above,
So much brighter since I know you?
Why do you light my way like a star,
when you're near?
Why does the music play, whenever you appear?
Who knows the answer, who could be so wise?
I find the answer, each time I look in your eyes.
So, hold me close, hold me fast,
While the years hurry by,
Long as our love will last,
It doesn't matter why.
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ROBE OF CALVARY

(Columbia Record by Jill Corey)

KATHLEEN TWOMEY FRED WHITE
ROBERT ST. CLAIR ELAINE RIVERS
Kings wear robes of gold and velvet;
Soon their glory fades away.
But the King of Kings in heaven
Wore a homespun robe that day.
Soldiers gambled for His garment
While the sun turned dark above,
But the men who crucified Him
Were forgiven by His love.

His robe, His robe, His robe of calvary,
His robe in all its glory will live eternally.

Those who saw His robe knew torment,
If they lived by sin and fraud.
But if they renounced their evil,
They were welcomed by the Lord.
It was woven by His mother,
Blessed faith in ev'ry thread.
He who wore it lives forever;
He has risen from the dead.
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SECRET LOVE

(Columbia Record by Doris Day)

PAUL FRANCIS WEBSTER SAMMY FAIN
Once I had a secret love
That lived within the heart of me,
All too soon my secret love
Became impatient to be free,
So I told a friendly star,
The way that dreamers often do,
Just how wonderful you are,
And why I'm so in love with you.
Now I shout it from the highest hills,
Even told the golden daffodils;
At last my heart's an open door,
And my secret love's no secret anymore.
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FINI

(Columbia Record by Lu Ann Simms)

RICHARD ADLER JERRY ROSS
Fini, fini, they whisper our love is fini.
Your eyes, your roving eyes agree.
Fini, the end, your kiss tells me this is the end,
It's war but like the kiss of a friend;
And when we dance you don't hold me close anymore.
Have I a chance or is the love I'm living for fini?
Fini, if you say goodbye ma cherie,
My life will be for me fini.
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OH! MY PA-PA

(O Mein Papa)

JOHN TURNER GEOFFREY PARSONS
PAUL BURKHARD

Oh! my pa-pa to me he was so wonderful
Oh! my pa-pa to me he was so good
No one could be so gentle and so lovable
Oh! my a-pa he always understood
Gone are the days
When he would take me on his knee
And with a smile he'd change my tears to laughter
Oh! my pa-pa so funny, so adorable
Always the clown so funny in his way
Oh! my pa-pa to me he was so wonderful

Deep in my heart I miss him so today.
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THE JONES BOY

MANN CURTIS VIC MIZZY

The whole town's talkin' about the Jones boy,
The Jones boy, the Jones boy.
The whole town's talkin' about the Jones boy,
He acts mighty peculiar now.
The whole town's sayin' he was a good boy,
A nice boy, a swell boy,
The whole town thinks that he's not a well boy,
He just isn't the same somehow.
He hops, he jumps, so merrily over the water pumps,
He stops and then, he'll come to a pump and he'll jump again,
They're buzzin' over the fences
That he's gone out of his senses.
The whole town's talkin' about the Jones boy,
That poor boy, the Jones boy,
But I just happen to the Jones boy,
And I happen to be in love,
Yes, I happen to be in love.
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BAUBLES, BANGLES AND BEADS

(Columbia Record by Lu Ann Simms)

ROBERT WRIGHT GEORGE FORREST
Baubles, bangles, hear how they jing-jing-a ling-a,
Baubles, bangles, bright shiny beads.
Sparkles, spangles, my heart will sing,
Sing-a-ling-a, wearing baubles, bangles and beads.
I'll glitter and gleam so,
Make somebody dream so that someday
He may buy me a ring,
Ring-a-ling-a, I've heard that's where it leads,
Wearing baubles, bangles and beads.
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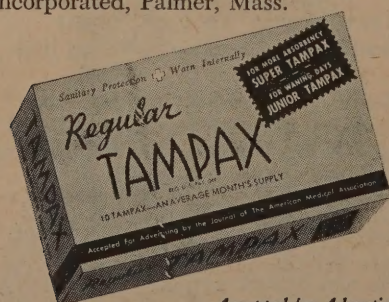
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POPPA PICCOLINO

(Papaveri E Papere)

BOB MUSEL RASTELLI & PANZERI
MASCHERONI

Oh listen to the music I hear,
Old Poppa Piccolino is near,
To win a smile or maybe a tear
Before traveling on.
A vagabond who wanders along,
A millionaire, but only in song,
As though the world might really be-
long to him.
This fellow plays a melody so mellow
That ev'ryone keeps shouting "Bello,
Bello."

All over Italy they know his concertina,
Poppa Piccolino, Poppa Piccolino.
He plays so prettily to ev'ry signorina,
Poppa Piccolino from sunny Italy.
No matter what the calendars show,
It can't be spring and I oughtta know
Until I hear him singing "hello, hello,
I'm here again.

A flower in his batter'd old hat,
A smile for ev'ry doggie and cat.
And children get the friendliest pat of
all.

I'll give his name, so if you ever meet
him,

Then you will know exactly how to
greet him.

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MAMA'S GONE, GOODBYE

PETER BOCAGE A. J. PIRON

Fare thee well mama's gone goodbye
No use to cry no use to sigh
For years you've dogged me 'round,
Now's the time to let you know
What's on my mind.
I'm goin' away,
Don't ask me to stay,
Fare thee well I've been to school
Learned a brand new rule
I ain't no fool
I'm goin' to get a man to treat me right,
One who'll stay home ev'ry night,
Fare thee well

Mama's gone, goodbye.

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SHE WAS FIVE AND HE WAS TEN

MIKE DI NAPOLI JUNE BURNETT
SHERM FELLER

She was five and he was ten,
Twice as old as she was then,
She was much too young for him in
puppy love.

As the years went rolling by,
He was fifteen and quite a guy,
But she was ten, still too young for
him to love.

And then as he grew older
He changed his point of view.
When she was seventeen
He was only twenty two.
So he fell in love you see,
And it all began when she was only
five

And he was ten in puppy love.

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NATIVE DANCER

ABNER SILVER AL HOFFMAN

Once there was a native dancer
Down in Egypt land,
When she did her native dance,
She'd get the biggest hand.
People came through burning sands,
Especially the males,
To see this fiery torso shaker
Make with the seven veils.

Da da da da da da da da da da da,
She would you know what I mean,
Oh, shake a wicked tamberino,
Da da da da da da da da da da da.

When they saw this native dancer
With her flashing eyes,
All the Sheiks in Araby said phooey
to their wives.
Day by day her fame began to spread
to ev'ry nook,
And pretty soon this native dancer
Shook for King Farouk.

Sultans bearing treasures came with
great anxiety,
Gave her pearls and diamonds
Just to see what they could see.
She was loaded down with jewels,
Let me tell you man,
To bring it home this baby had to
hire a caravan.

This here native dancer had a manager
deluxe,

With her figure and his brain
She made a million bucks.
Here's a big surprise for you,
Her real name is Oshay;
She used to live next door to me,
In Brooklyn U.S.A.
Da da da da da da da da da da da,
That's the finish of the story,
How a gal won fame and glory,
With her da da da da da da da da da
da.

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STRINGS OF MY HEART

BUNNY PAUL MARF & LAO

Strings of my heart are playing
Here is a song I sing to you
If you pretend the music will send
The message of love I bring you.

Listen to what it's saying
As the melody starts
You will hear what I say
As I sing and I play
On the strings of my heart.

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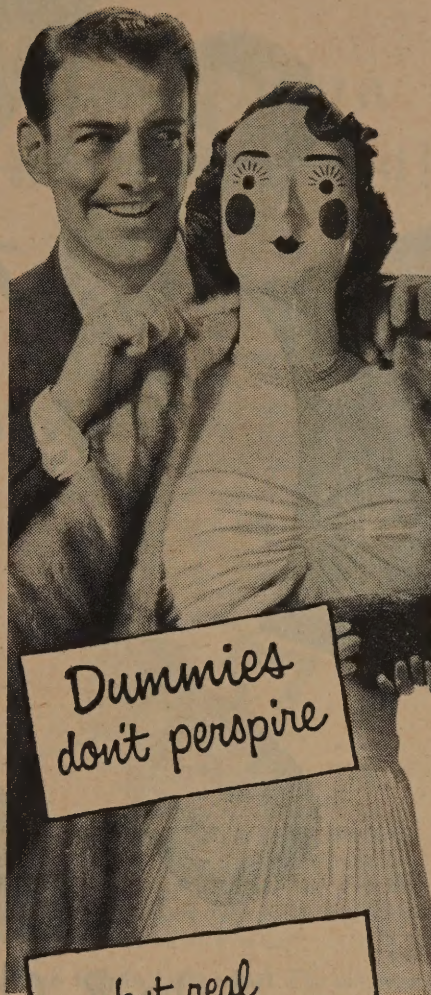
SKIRTS

JOE ROBERTS SLATZ RANDALL

Skirts, I said you skirts,
You're the big attraction to me
Skirts, you flimsy skirts,
That's about all that you can see
Down around your ankles,
Up to your knees,
Or up to your hips when along comes
a breeze,

Oh, skirts, I said you skirts,
You're the big attraction to me.

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L to R Chris, Phyllis, Dorothy McGuire

The biggest mystery that hangs over CBS-TV is the curtain of secrecy thrown up in front of the McGuire Sisters.

But now, for the first time, their story can be told. Your HIT PARADER reporter caught the trio off-guard in New York last week, determined to get a scoop. And a scoop we got.

What are the McGuire gals really like? Talking to them, we found out that, though they look and dress very much alike, they are three distinct personalities — different from each other as day is from night.

During the course of any typical long conversation, Phyllis will do most of the talking. And, believe me, she can gab a blue streak. She is an up-and-down type gal. Phil tries to keep it gay all the time, but when she is down in the dumps, she really hits rock bottom.

Christine, on the other hand, is just the opposite. She is the shy, sweet member of the threesome. Here is a gal who has plenty on the ball, as we say, but rarely raises her voice to muscle in on any conversation. Christine is also probably the most sensitive of the group. The slightest drop of a tease will make her face light up like a Christmas tree.

Dorothy is the balance wheel of the bunch. She is smooth and easy going. The other two girls say that they have never seen her nervous or without her wits in a tight situation. "She is always the same."

They divide the work before and after shows evenly. Each girl gets and does her share according to what she can do best.

Phyllis handles all the business arrangements for the trio. She books the group for club dates, makes sure

they're at rehearsal and recording dates right on the dot. And as a matter of fact, they have never missed or been late yet. When an inquiring reporter calls for an interview, it's Phyllis' sugar voice that answers on the other end of the line.

On the personal side, Christine handles all the shopping for clothes. Since the girls dress like triplets, it is not too difficult an operation. Chris merely buys three of everything. The member of the group who receives the valet nomination is Dorothy. Dotty decides what clothes the threesome will wear for a particular date or singing engagement.

Along biographical lines, the sisters (yes, they are actually sisters, not triplets) were born in Ohio, little Middletown, to be exact. In the age department there is approximately a 3-year separation between Phyllis, 22, Dotty, 23, and Christine, the oldest, who reaches 25 as we go to press. They went to Garfield Grade School, McKinley Jr. High School and graduated from Middletown High School. The girls now claim Miamisburg, Ohio, as their home, having moved there in 1949. Their mother is a minister, and, logically enough, the girls did their first singing in a church choir about 1934 when they were barely old enough to toddle around.

The first big break came when they were signed by the Army Entertainer's Association for a nine-month tour of Army camps during 1950-51. They got this date because of a "mood record" they had made, which was heard by Richard Maxwell in New York. Next came a spot with Karl Taylor's band at Station WLW-D in Dayton.

Before long, however, they decided

it was time to move again to bigger things.

Christine wanted to stay around Cincinnati or near home, but Phyllis and Dorothy had their eyes on New York. In September 1952, they got an audition for "Arthur Godfrey's Talent Scouts" through agent Matty Rosen. Godfrey was vacationing and would be gone another four weeks.

While they waited, the McGuire Sisters auditioned for Barry Wood, producer of the Kate Smith show. In show business terminology, he "flipped." They did eight Kate Smith shows in October of 1952.

While the McGuire Sisters were on the Kate Smith show, Kevin Jonson (the director) called Milt Gabler (head of Artists and Repertoire for Coral), and the next morning they had an appointment. Gabler, seeing great beauty and charm as well as great talent, signed them to a recording contract immediately. (Late November 1952).

When the date of the "Talent Scouts" show finally rolled around (December 1, 1952, which Chris says is "a date we'll never forget"), the girls were mighty worried. The format of the show usually calls for three sets of contestants, all of whom are professionals. That night there were four entrants! However, after the girls had sung "You Belong To Me," the screams, yells, whistles and thunder-applause was an indication of things to come. In the reprise, the girls won by a huge margin.

The McGuire Sisters have been "Little Godfreys" ever since, appearing five times a week on the morning simulcast, the Wednesday evening TV show and the Sunday radio program.

THE CUFF OF MY SHIRT

(Columbia Record by Guy Mitchell)

BOB MERRILL

Oh, I stand in a quand'ry in front of
the laundry
And deep in my heart there's a hurt;
Lost the phone and address of the girl
I love best;
Wrote it all on the cuff of my shirt.
Now we met just by chance at the Sat-
urday dance
And she promised to date me tonight,
But her address and stuff I wrote
down on my cuff
And that shirt of mine's nowhere in
sight.
Oh, her hair was red and her eyes
were blue
And I dream of holding her tight,
But the moon's on the rise
And there's tears in my eyes
Cause my arms will be empty tonight.
While I stand in a quand'ry in front of
the laundry
The girls think I'm down here to
flirt;
I'm a man without hope if the suds and
the soap
Wash her name off the cuff of my
shirt.

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CRAZY, MADLY, WILDLY IN
LOVE

PHIL SPRINGER JOAN JAVITS FRED EBB

I'm so-crazy in love, so madly in-love,
so wildly in love!
I'm so lost in a cloud, I'm dancing on
air,
I'm dreaming out loud!
Only yesterday who'd have known it?
Then I gazed at the moon and now I
own it!
Love has found me at last,
And now with his arms around me at
last
I can open my heart, surrender my lips
And hope in my heart
By some miracle he'll confess
The he is crazy, madly, wildly in love
with me.

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NIGHT OF MY NIGHTS

(Columbia Record by Champ Butler)

ROBERT WRIGHT GEORGE FORREST

Play on the cymbal, the timbal, the
lyre;
Play with appropriate passion.
Fashion songs of delight and delicious
desire
For the night of my nights.
Come where the so well beloved is
waiting,
Where the rose and the jasmin mingle,
While I tell her the moon is for
mating
And 'tis sin to be single!
Let peacocks and monkeys in purple
adorings
Show her the way to my bridal chamber,
Then get you gone 'till the morn of
my mornings
After the night of my nights!
'Tis the night of my nights!
'Tis the night of my nights!

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WOMAN

(Uh - Huh)

DICK GLEASON

A woman is something both evil and
good,
But too complicated to be understood,
An angel when lovin', a devil when
mad.
A woman can make you both happy
and sad.

Uh - huh uh - huh mm - mm mm - mm
Oh! woman, oh! woman, oh!
What can she be, whatever she is,
She's necessary.

Afraid of a cockroach,
She'll scream at a mouse,
But she'll tackle a husband as big as a
house,
She'll take him for better,
She'll take him for worse,
She'll bust his head open,
And then be his nurse.

She's bashful, deceitful, keen-sighted
and blind,
Simple and crafty and cruel and kind,
In the morning she will,
In the evening she won't
You're always a thinkin' she will,
But she won't.

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IF I CRY

BERT POLLOCK ROY RODDE
FRANK MCNULTY

If you say that you no longer love me,
If you tell me that we must say "good-
bye,"
Then I'll know and I will understand,
dear;
But don't blame me, my darlin' if I cry.
If I cry, it's all that I can do;
Can't you see I'm still in love with you.
If you say that you have found another,
And if someone means more to you
than I,
Then I'll know our love is gone forever;
Please don't blame me, my darlin', if
I cry.

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FLORIDA

JOHN REDMOND AL GOODHART
LARRY SPIER

It's always summertime in the sunny
clime of Florida
You'll always date a date in the sun-
shine state of Florida
All year 'round it's a tropical play-
ground all around,
It's a lover's delight with an 'orange
sun' in the daytime
And a great big 'grapefruit moon' at
night
You'll find that holdin' hands
On the golden stands is paradise
And underneath the palms in your
baby's arms
It's twice as nice
When you whisper my darling, I love
you
And she whispers that she loves you
too
It's always weddin' time
In the sunny clime of Florida.

Copyright 1953 by Larry Spier, Inc.

How to help a
BAD SKIN-fast!

Boys! Girls! If you
want to be popular
and enjoy your full
share of good times
it's too bad to get
snarled up in a teen-
age skin problem.
Of course, it's em-
barrassing to have your face break out.
But don't let it get you down!



Lucky for you—a new way has been
worked out to help heal externally-
caused blemishes—*fast!* You start by
washing your face with *greaseless, medi-
cated Noxzema* and water!

The tingle tells you! The moment
you smooth Noxzema on your face you
feel a cool, refreshing
tingle. That tingle tells
you Noxzema's medi-
cated formula is starting
to work on your skin
problem—helping skin
look smoother, more at-
tractive!



1 Start tonight! Smooth on
Noxzema; wring out a cloth in
warm water; then wash as if using
soap. Notice how **CLEAN** your skin
looks! How much better it feels! Not
dry or drawn!

2 Helps heal while you sleep!
Spread *medicated Noxzema* over
your face and pat a bit extra on any
externally-caused blemishes to help
heal them fast! Noxzema is not
gummy! Not sticky! Doesn't stain
pillow! It's *greaseless!*

3 Wash again in the morning
with water and Noxzema. Then
apply *medicated Noxzema* over your
whole face, to soothe and help pro-
tect your skin all day! It's *greaseless!*
Doesn't show!

Generous trial offer! Get 40¢ size
jar of Noxzema for only 29¢ plus tax!
At drug, cosmetic counters. After using
this trial jar, get thrifty 10 oz. jar
Noxzema for only 89¢ plus tax.

THE MUSIC STAFF

Hi Everybody:

Just about time for us to take a few minutes out to chat with all of you about this issue of HIT PARADER, which we hope you'll enjoy. We get quite a kick out of spending this column with you, and it gives us a chance to point out what we think you will like in the magazine. This issue looks mighty good, with some new features added to the old ones and some fine stories. Let's open it up and see what's what in the March edition.

The music business is an ever-changing one, with new faces and voices always bobbing up. Usually a new personality is lost in the shuffle, but that's not the case with a vibrant young gal whose face and story were seen by millions in Life magazine. Jill Corey is the name, and don't you forget it. We doubt if you will have much of a chance; for the gal is going to be a big star very soon. Well, we talked to the pert brunette, and we got a swell story. You can get the inside facts on the "Cinderella Girl" right now. It's quite a story, and it demonstrates that, if you have talent, you can often go right to the top — quickly.

Talking about talent, we all know that you have met the charming McGuire Sisters over your TV set, but now get set to meet them in print and pictures. We had quite a time rounding up the gals, but once they stayed put for more than 9 minutes, we started shooting questions at them faster than they could answer them. The story makes for some wonderful reading, and we know you will get a bigger kick seeing them after HIT PARADER tells you all about them.

You've heard it said many times, but we say it again: "There's No Business Like Show Business" — and the people who go to make it up. Up at Columbia Records resides one of the leading lights of show business. He's bearded Mitch Miller, in charge of popular artists. Mitch has been responsible for the success of Rosemary Clooney, Jimmy Boyd, Frankie Laine, Felicia Sanders and a whole host of other top stars. He is quite a man and he has a terrific story to tell. You'll love "The Pitch From Mitch."

We just can't get over the reception that we have received over Johnnie Ray's column, which began a few issues back. We have been swamped with mail and questions for the "Town Crier," and Johnnie has them all. It's going to be a mighty tough job to get all the questions answered, but Johnnie says that's the way he wants it. It's OK by us, but we hope you won't be too impatient if your question to Johnnie doesn't come up as fast as you would like. He's doing his best.

With this bit of information, we are going to sign off till next time. Here's for wonderful reading from the entire musical staff.

UNDER PARIS SKIES (Sous Le Ciel De Paris)

KIM GANNON HUBERT GIRAUD

Stranger beware, there's love in the air,
Under Paris skies,
Try to be smart and don't let your heart
catch on fire.
Love becomes king, the moment it's
spring
Under Paris skies.
Lonely heart meet somewhere on the
street of desire.
Parisian love can bloom,
High in a skylight room,
Or in a gay cafe', where hundreds of
people can see.
I wasn't smart and I lost my heart
Under Paris skies,
Don't ever be a heart-broken stranger
like me.
Oh, I fell in love, yes, I was a fool,
For Paris can be so beautifully cruel.
Paris is just a gay coquette,
Who wants to love and then forget.
Stranger, beware, there's love in the
air.
Just look and see what happened to me
Under Paris skies.
Watch what you do, the same thing can
happen to you.

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THE NOTE IN THE BOTTLE

FRED TOBIAS

I found a note in a bottle
As I walked on the beach one day
And I brushed off the sands with
eager hands
Wondering what it would say.
Would it tell of adventure
Or a place where treasure was stored.
But the words that I read quite simply
said,
"Have faith and trust in the Lord."
And I suddenly felt my soul had knelt
And prayed on the beach that day
And a heavenly tide was surging inside
Washing my troubles away.
I put the note in the bottle
And threw it back into the sea
So another might find that peace of
mind
That faith in the Lord brought me.

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AND THIS IS MY BELOVED

(Columbia Record by Jerry Vale)
ROBERT WRIGHT GEORGE FORREST

Dawn's promising skies,
Petals on a pool drifting;
Imagine these in one pair of eyes,
And this is my beloved
Strange spice from the south,
Honey thru the comb sifting;
Imagine these on one eager mouth,
And this is my beloved.
And when she speaks,
And when she talks to me,
Music! mystery! and when she moves,
And when she walks with me,
Paradise comes suddenly near!
All that can stir, all that can stun,
All that's for the heart's lifting;
Imagine these in one perfect one,
And this is my beloved!
And this is my beloved!

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DOWN BY THE RIVERSIDE

(Columbia Record by The Four Lads)

DAZZ JORDAN

I met my little blue-eyed doll
Down by the riverside
Down by the riverside down by the
riverside
I met my little blue-eyed doll
Down by the riverside
Down by the riverside
(I worked my courage up and)
Asked her for a little kiss
Down by the riverside down by the
riverside
Down by the riverside
I asked her for a little kiss
Down by the riverside down by the
riverside
She said "have patience little man
I'm sure you'll understand
I hardly know your name"
I said "if I can have my way
Then maybe some sweet day
My name and yours will be the same
(She smiled at me and I could see)
I'd wed my little blue-eyed doll
Down by the riverside down by the
riverside
Down by the riverside
I'd wed my little blue-eyed doll
Down by the riverside down by the
riverside.

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TAKE ME NOW

(Columbia Record by Toni Arden)
MANN CURTIS V. O. URSMAR

I surrender I give in,
Take me now;
I can't run away, you win,
Take me now.
Thrill me to the skies,
Or kill me with goodbyes
No matter
Never will my heart
Be fool enough to part from you
Do with me as you desire
Take me now.
Now that I am all afire
Make me vow
That anywhere you are
Whether near or far I'll follow
Though I lose or win
I'm yours from here on in
Take me now.

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GENEVIEVE

(Columbia Record by Percy Faith)
WILLIAM ENGVIK LARRY ADLER

Day after day I wandered alone
And asked where my love could be;
And night after night I tossed and I
turned
And yearned for the one for me
And then Genevieve spoke sweetly,
I fell completely
One lucky day; straight to my heart she
came
As though she'd always known the way.
Now time after time I say to myself,
How good can your good luck be?
We kiss and at last I'm sure
This heaven will endure
I know Genevieve will always believe
in me.

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BABY, BABY, BABY

MACK DAVID JERRY LIVINGSTON
 Baby, baby, baby love me, love me, do,
 Love me, love me true the way that I
 love you.
 Baby, baby, baby I'm the kind of guy
 Who would want to die
 If you should say we're through.
 You smile and I'm happy,
 You frown and I'm blue
 For me there's no sunshine
 Unless the sun shines for you.
 Baby, baby, baby take me, take me,
 please,
 Put my heart at ease,
 Love me as I love you.
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FACE TO FACE

SAMMY FAIN SAMMY CAHN
 The lightning seems to fly across the
 summer sky,
 And shooting stars begin to fall around
 you,
 The most amazing things take place
 Each time that we come face to face.
 And simply 'cause you're there,
 There's music ev'rywhere,
 The melodies I hear would just
 astound you,
 And they invite us to embrace
 Each time that we come face to face
 And when you aren't near, the world's
 a wintry thing;
 But then when you appear, it's spring
 again, it's spring!
 The first time that we kissed I heard
 my heart insist,
 Don't ever let him go, now that he's
 found you,
 And if the skies be grey or blue,
 He'll face them face to face with you!
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CARNIVAL

KEN REMO MAGGIE FISHER
 The carnival of Venice
 And a happy gondolier
 They helped me win the true love
 Of the one I hold so dear.
 I learned to serenade her
 And whenever she was near
 I sang to her the love songs
 Of the carefree gondolier.
 I won her heart completely
 With the songs she loved to hear
 I vowed to be forever
 A romantic cavalier.
 The carnival was over
 And the parting time was near
 I had to leave my true love
 The one I love so dear.
 And soon we'll be together
 My true love my my side
 For I'll return to Venice
 To the one who'll be my bride.
 And now you know the story
 Of the one I love so dear;
 The carnival of Venice
 And the happy gondolier.
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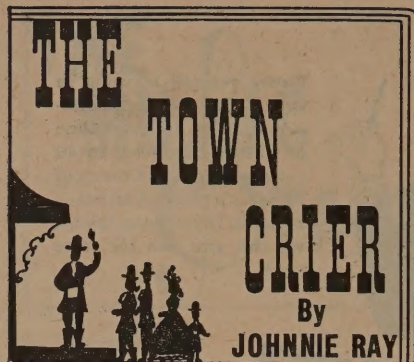
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Another month has passed already and it's time for me to write you. The first thing I would like to do is to thank you for the wonderful mail that I have received since I undertook the job as a columnist for the HIT PARADER. As space does not allow answering all your questions that you have asked of me in your letters each month I have chosen to answer the questions that the greater number of fans have asked. But, we will try to answer all of you in coming issues so keep watching for the answer to your question.

To all who have asked about the movie I am happy to tell you that we are scheduled for a part in Irving Berlin's "There's No Business Like Show Business" in which we will be working with such wonderful and talented personalities as Ethel Merman, Donald O'Connor, Mitzi Gaynor and Van Johnson or Dan Dailey. As this will be our first major screen role I am naturally very excited. Many years ago while trying very hard to get discovered I landed a bit part in "A Place In The Sun" but by the time the picture was released my part fell to the cutting edge of a sharp scissor and I never appeared in the picture.

As I am a little cramped for space this month I better start answering a few letters:

To Linda Jacobson, Brooklyn, N. Y.:

I was born in Dallas, Oregon, on January 10, 1927.

To Rose Marie Leonetti, Des Moines, Iowa:

I like all sports but my favorite is horseback riding which I learned as a small child on my family's farm.

To Jane Dalton, Harmony, Pa.:

I like to read and compose songs in my leisure time.

To Barbara Magin, Rochester, N. Y.:

I most enjoy appearing in night clubs and to theatre audiences as in these mediums I feel closer to the people I am performing for.

To Rosezetta Brown, Idabel, Okla.:

No, wearing a hearing aid does not bother me. Instead the handicap has made me strive harder and has made me more thankful for the small measure of success that I have been blessed with.

To Francis Nidor, Howe, Indiana:

The first record I ever made was for the Okeh label. The songs: "Whiskey And Gin" and "Tell The Lady I Said Goodbye."

That's all the space we have for this month so I'll have to close by thanking you again for all your wonderful letters and to ask you to keep writing.

Sincerely,



STRANGER IN PARADISE

(Columbia Record by Tony Bennett)

ROBERT WRIGHT GEORGE FORREST

Take my hand, I'm a stranger in paradise

All lost in a wonderland,
A stranger in paradise.
If I stand starry eyed
That's a danger in paradise
For mortals who stand beside
An angel like you
I saw your face and I ascended
Out of the common-place into the rare!
Somewhere in space I hang suspended
Until I know there's a chance that you
care;

Won't you answer the fervent prayer
Of a stranger in paradise?
Don't send me in dark despair
From all that I hunger for
But open your angel's arms
To the stranger in paradise
And tell him that he need be a stranger
no more.

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THAT'S AMORE

(That's Love)

JACK BROOKS HARRY WARREN

In Napoli, where love is king,
When boy meets girl,
Here's what they sing:

When the moon hits your eye
Like a big pizza pie, that's amore,
When the world seems to shine
Like you've had too much wine, that's
amore.

Bells will ring, ting-a-ling-a-ling,
Ting-a-ling a-ling, and you'll sing
"Veeta bella."

Hearts will play, tippy tippy tay,
Tippy tippy tay like a gay tarantella
(lucky fella).

When the stars make you drool just like
pastafazool,

That's amore.

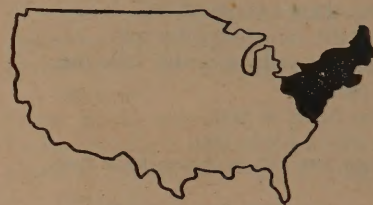
When you dance down the street
With a cloud at your feet, you're in
love.

When you walk in a dream
But you know you're not dreaming,
Signore,
Scuzza me, but you see, back in old
Napoli,

That's amore.

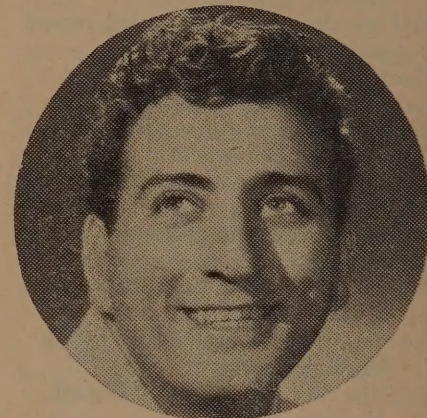
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EAST



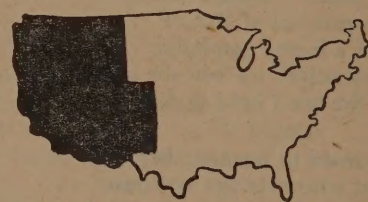
No. 1

STRANGER IN
PARADISE



As Sung By
TONY BENNETT

WEST



No. 1

THAT'S AMORE



As Sung By
DEAN MARTIN

DYNAMITE

SOUTH



No. 1

CHANGING PARTNERS



As Sung By
PATTI PAGE

MID-WEST



No. 1

RICOCHET



As Sung By
TERESA BREWER

HIT PARADER'S NATIONAL POP TUNE SURVEY

CHANGING PARTNERS

JOE DARION LARRY COLEMAN

We were waltzing together,
To a dreamy melody,
When they called out, "change partners"

And you waltzed away from me!
Now my arms feel so empty
As I gaze around the floor,
And I'll keep on "changing partners,"
Till I hold you once more!
Though we danced for one moment
And too soon we had to part,
In that wonderful moment,
Something hapened to my heart!
So I'll keep "changing partners",
Till you're in my arms and then,
Oh! my darlin', I will never change
partners again!

We were partners again!
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RICOCHET

(Rick-O-Shay)

LARRY COLEMAN NORMAN GIMBEL
JOE DARION

They warned me when you kissed me
Your love would Ricochet
Your lips would find another
And your heart would go astray.
I thought that I could hold you
With all my many charms,
But then one day you ricocheted
To someone else's arms,
And baby,

I don't want a Richochet romance!
I don't want a Richochet love!
If you're careless with your kisses,
Find another turtle dove!
I can't live on Richochet romance!
No! no! not me!
If you're gonna Richochet, baby,
I'm gonna set you free!

I knew the day I met you
You had a rovin' eye.
I thought that I could hold you
What a fool I was to try.
You promised you'd be faithful
And you would never stray,
Then like a rifle bullet,
You began to Ricochet,
And baby,

When you announced our wedding
You made me mighty proud.
I whispered two was company
But you preferred a crowd.
You buzzed around the other girls
Just like a busy bee
And when you finished bussin',
Cousin you buzzed back to me, and
baby.

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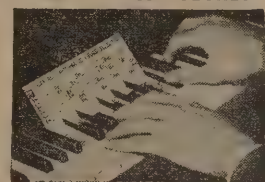
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CINDERELLA



JILL COREY

Remember the old nursery rhyme that started off "Jack and Jill went up the hill." We don't remember whatever happened to Jack, but we sure have been hearing a lot about Jill — and it's no fable; it's the real thing. We're putting the spotlight on Jill Corey, a gal who's going to be one of the big names in the music world for a good long time.

The Jill Corey story sounds just like a tale out of Cinderella. Just a few short months ago, this pert young (she's only eighteen) brunette was singing with a small dance band around the "smokey" city of Pittsburgh, Pa., and for all her efforts she received six dollars — not very much, but enough to keep a determined gal going.

Before we delve into Jill's history, however, let's see what this youngster has been up to the past few weeks. Right now Miss Corey is on Dave Garroway's network T. V. show, Columbia Records and is well on her way to becoming one of the most widely talked-about vocalists in the nation.

This Cinderella story starts in Avonmore, Pennsylvania, where Jill was the youngest of a family of five. She started singing thirteen years ago and appeared at church functions and with a local band at school proms and country club dances.

About two months ago, the manager of a radio station in Latrobe, near Pittsburgh, happened to catch Jill singing with the band one night. He taped a few of Jill's songs and sent

them off to the Pittsburgh manager of Columbia Records. From here the tape was flown to Mitch Miller, Columbia's Director of Pop Artists and Repertoire, who fostered the careers of Guy Mitchell, Rosie Clooney, Tony Bennett, Johnnie Ray and Felicia Sanders. A note attached to the tape explained it wasn't the best audition possible, since the little girl didn't even have a piano accompaniment. Mitch listened, liked what he heard and wired Jill to hop off to New York for a personal audition.

Remembering back to her New York trip, Jill says, "I was awful. I fretted about my clothes, my grammar and about my jitters." Actually she worried for nothing; for, to put it mildly, the audition was a smashing success, and the Corey name was promptly signed to an exclusive Columbia contract. This, however, was only the beginning for the youthful songstress.

At the time when Jill was singing for Mitch, T. V. star Dave Garroway was looking for a new singer on his show. It took Jill one more audition, and she was signed for a one-month test on the coast-to-coast show. Jill found the T.V. cameras — or should we say that the T.V. cameras found Jill — to be a very pretty picture. She clicked immediately and was signed for another long-term contract.

Looking at Jill is a real pleasure for all concerned. She's a pert 5'4" and weighs 117 pounds. She has beautiful brown eyes and hair, and the movies are already after her.

SOUTH OF THE BORDER (Down Mexico Way)

JIMMY KENNEDY MICHAEL CARR

South of the border down Mexico way
That's where I fell in love
When stars above came out to play
And now as I wander my thoughts
ever stray

South of the border down Mexico way
She was a picture in old Spanish lace
Just for a tender while I kissed the
smile upon her face
For it was "Fiesta" and we were so
gay

South of the border down Mexico way
Then she sighed as she whispered
"Manana"

Never dreaming that we were parting
And I lied as I whispered "Manana"
For our tomorrow never came
South of the border I rode back one
day

There in a veil of white by candlelight
she knelt to pray
The mission bells told me that I
mustn't stay

South of the border down Mexico way
Ay! Ay! Ay! Ay! Ay! Ay! Ay!
Ay! Ay! Ay! Ay! Ay! Ay! Ay!

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YOU ALONE

AL STILLMAN ROBERT ALLEN

You alone, you alone are the dream I
have known,

Bringing love to my lonely heart.
Now there's heaven in view,
Now the dream has come true,
For tonight I have you alone.
Now that your eyes have told me
You are my love, my own,
Come to my arms and hold me,
I live for you alone.

You alone, you alone are the dream I
have known,

Bringing love to my lonely heart,
Now there's heaven in view,
Now the dream has come true,
For tonight I have you alone.

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THE GAME OF LOVE

LEE KAUDERER MILTON KELLE

The game of love is a game of chance
Two strangers meet, then two lovers
dance.

You play the game with the one you
choose,

And you may win, but your heart will
lose.

So start the music in the moonlight
mist,

Begin this madness that I can't resist.
And cling to me like a velvet glove
And take a chance on the game of love
I feel your kiss upon my lips,
And I'm a-tingle to my finger tips.
This flaming torch of sweet desire
will

Set the longing in my heart afire.
So come to me this is love I give,
Dream tomorrow, but tonight let's
live!

Thrill me, darling to the skies above
Possess my heart in the game of love!

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RAGS TO RICHES

(Columbia Record by Tony Bennett)
RICHARD ADLER JERRY ROSS

I know I'd go from rags to riches,
If you would only say you care!
And tho' my pocket may be empty
I'd be a millionaire!
My clothes may still be torn and
tattered
But in my heart I'd be a king,
Your love is all that ever mattered,
It's ev'rything!
So open your arms and you'll open the
door
To all the treasures that I'm hoping for,
Hold me and kiss me and tell me you're
mine evermore!
Must I forever stay a beggar?
Whose golden dream will not come
true,
Or will I go from rags to riches?
My fate is up to you!
Copyright 1953 by Saunders Publications Inc.

MINNEAPOLIS

(Columbia Record by Jill Corey)
BOB HILLIARD SID LIPPMAN

Back where the chapel is in Minneapo-
lis,
You name the happy day and I'll be
there,
And you know where.
Back where the chapel is in Minneapo-
lis,
All that you have to say is that you
care,
And I'll be there
I wanna walk down the aisle side by
side.
I wanna get in the car for the honey-
moon ride.
I want a trail of rice
To paradise where ev'rything 'll be
so nice.
If the wedding is back where the
chapel is in Minneapolis
We'll have a lot of roses ev'rywhere at
this affair.
So, if you love me the way
That I want you to love me
We're gonna settle down
Back where the chapel is in Minneapo-
lis town.
Copyright 1953 by George Paxton, Inc.

THE RIVER SEINE

ALLAN ROBERTS ALAN HOLT
GUY LAFARGE

Whenever it's springtime in Paris
And many hearts are aflame
I wander down to the river
And there I whisper her name
Altho' I know it is madness
For she may never be free
I wait for her by the river
Hoping she'll come back to me.

There we met and there we parted
By th lovely River Seine
Two young lovers, broken hearted
For we knew we loved in vain
And though years may go,
Someday I know he'll come to Paris
again
And I'll find him where I lost him
By the lovely River Seine.

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Noted Beauty Authority Advises

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by
MARCELLA HOLMES
(Former Beauty Editor of "Glamour" Magazine)

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the BALLROOM



Everybody wants to get into the act, so Sammy Kaye hands his baton to Red Skelton during one of his games of "So You Want To Lead-A Band"



Sammy takes time out to twirl lovely Gloria DeHaven around the floor



Sammy gives a lesson on bandleading to beautiful Donna Reed



It's "two-fore" time for "Swinging Sammy," a real fine amateur golfer



Milton Berle "sits in" with Sammy—at dinner—not on the bandstand

"So, You Want To Lead A Band!" How many times have you heard that expression? No doubt you often find yourself kind of leading the band you hear on records or over the air.

Our guest in the Ballroom decided that lots of people — young and old — would like to lead a band, so he started a big show where would-be batoneers got a chance to front for the orchestra. The show and our guest have been in business for quite some time, and they both get better as the years go on. Right now let's meet one of the greats in the orchestra world, maestro Sammy Kaye.

At the present time Sammy, backed by his popular "swing and sway" music, stands at the peak of his career. He records for Columbia, and his ever popular "Sunday Serenade" is heard over the Mutual Network every Sunday at 2:30 p.m. This is a completely different type of Kaye production, featuring melodic interludes, preceeded by Sammy's poetry reading. This show has won millions of admirers from coast to coast.

On several occasions, Sammy has been cited by the Treasury Department for his great service to the Savings Bond drives. He does a lot of voluntary work for every branch of service in their respective recruiting endeavors. Honors seem never to stop flowing the way of the popular band leader. He has been made an Admiral in the Nebraska Navy, a Kentucky Colonel, Honorary Sheriff of Honolulu, a Texas Ranger, Mayor of Tin Pan Alley and has received many other titles too numerous to mention.

Mr. Kaye is a mighty busy guy. Besides all his radio, T.V. and ballroom dates, he has formed the Kaye Foundation to foster new inventions, and he plans to put many of these on the market. But his main interest still lies in music, and you can look forward to many more years of that wonderful brand of "swing and sway" music, led by the maestro himself, Sammy Kaye.



A close-up shot of one of the musical world's greatest names, Sammy Kaye

GOT A HOLE IN MY SWEATER

(Columbia Record by Guy Mitchell)

MARION HART

Got a hole in my sweater
And a run in my sock
And a great big tear in my heart;
I could sew up the sweater
And the run in my sock,
But I can't mend my heart.
Got an old broken buggy
And a leak in the roof
And an ocean of tears in my eyes;
I can fix up the buggy and the leak
in the roof,
But can't wash the tears from my eyes.
Without you I'm like a tree without
a leaf;
Without you I know that soon I'll die
of grief.
Without you I'm like a lamb that's lost
its way,
So come back to me come back to stay
And I'll sew up the sweater and the
run in my sock,
Fix the buggy and the leak in the roof
My eyes will stay wet until I get you
to come back
And mend my broken heart.
Copyright 1953 by Trinity Music, Inc.

MANY TIMES

(Columbia Record by Percy Faith).

JESSIE BARNES FELIX STAHL

Many times, many times,
I have wanted your kiss.
Many times, I have dreamed
We'd be kissing like this.
My heart has been filled with the,
thought of holding you.
I've dreamed it so often
At last it's come true.
With a smile, with a sigh,
With a star up above;
Here we are, you and I,
The beginning of love.
While searching for heaven,
I found it just then.
Take me there many times again.
Copyright 1953 by Broadcast Music Inc.

THINGS GO WRONG

TOM HARRISON JOHN TURNER
GEORGE ESAUL

Things go wrong, now you're away
Things go wrong from day to day
I could cry, I don't know why
Things go wrong.

Things go wrong, when there's no you
Skies are grey when they were blue
Cross my heart, now we're apart
Things go wrong.

How can anything go right
When I'm wondering every night
Who's getting all your kisses and your
charms

I need you to care for,
To say a little prayer for
But most of all I need your loving
arms

Things go wrong, so can't you see
You belong right here with me
Please come back, then nevermore
Will things go wrong.

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Ltd.

SNOW, SNOW, BEAUTIFUL SNOW

CARL SIGMAN SHERM FELLER

Snow, snow, when are you falling?
Snow, snow, none of your stalling.
Autumn's gone and winter's here,
It's just about the time of the year,
you know,
For a beautiful snow.
Fall, fall, quiet and pretty,
Fall all over the city, cover ev'ry
country lane,
A month ago you might have been
rain, but oh!
Be a beautiful snow.
I've got a lot of jingle bells
From last summer's carousels
And I've got a friend who'll lend me
a sleigh.
All that I need is a blanket of white,
Baby and I will go riding tonight,
Cuddling, huddling, kissing the frost
away.
Snow, snow, when are you falling?
Snow, snow, none of your stalling.
No one's gonna mind the cold
And ev'rywhere the young and the
old will go
For your heavenly show.
Come on and snow, snow, beautiful,
wonderful snow.
Copyright 1953 by Roxbury Music Co.

THINK

JACK OWENS

Think of one who loves you,
Think of someone who cares.
Dream a sweet little dream of someone
After you climb the stairs.
Miss someone and maybe someone will
miss you too.
Think of someone who loves you
And you'll be thinking of me.
Copyright 1953 by Joy Music Inc.

WE WILL ALWAYS BE SWEETHEARTS

LEO ROBIN OSCAR STRAUS

Day after day, we will always be sweet-
hearts,
The same as the day we began,
Do what he may, we will always be
sweethearts
For he is my boy and my man.
He kisses me and my lips are so
willing,
But we both agree that each time
It's more thrilling and so I can say
We will always be sweethearts the
same
As the day we began.

Day after day, we will always be
sweethearts,
The same as the day we began,
Though skies are gray,
We will always be sweethearts
And live on the old simple plan.
She'll be the one that I do and I
dare for,
And I'll be the one she will comfort
and care for,
And year after year
We will always be sweethearts
The same as the day we began.
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It's not every day that an opportunity to fame presents itself and is turned down. Yet, that is what one of today's top vocalists almost did. That is the story of how June Valli began her climb to become RCA Victor's top female recording artist and among the best known thrushes in the country.

"I was frightened and nervous," she explains. "And besides, I felt embarrassed to refuse. I just didn't know what to do."

June's mother was unable to attend the wedding of a dear friend, and, at the last moment, June went to do the "family honors." It was a gay Italian wedding, and, after the ceremony, someone pushed her up to the microphone to sing. June was terrified — she had never sung in public in her life. Nevertheless, she managed to get through a couple of choruses. Little did she know that she was on her way to the top.

One of the wedding guests was so impressed that he arranged for June to audition for a television program dedicated to discovering new talent.

Bewildered by the sudden turn of events, June "couldn't turn him down after he went to all that trouble."

On January 15, 1951, June appeared before the cameras to sing "Stormy Weather." Harry Salter, one of radio and television's most important musical directors, tuned in the show in time to hear June due her bit.

The rest is history. In a matter of three shot years, June has made numerous television appearances, starred in some of the best nightspots throughout the country and now ranks consistently among the top recording personalities in popularity polls.

When the program ended, Salter contacted June and invited her to

JUNE VALLI

audition, along with some of the profession's most seasoned singers, as a replacement for Kay Armen, who was leaving "Stop the Music," of which Salter was musical director.

June arrived for the audition looking as frightened and disarmed as a little bird. However, she sang with such a hauntingly dramatic quality that Salter gave her the job, even though her whole repertoire consisted of about four choruses of some standard tunes.

Salter not only hired the unbelieving girl for his show, but also decided to take her under his professional wing and has guided her meteoric career ever since. Immediately after her first performance on the program, June's professional debut was greeted with dozens of phone calls backstage calling for her services on other TV shows and in night clubs.

From \$40-per-week bookkeeper to \$250.00 for one night's work — June could hardly believe it. She was booked for three weeks at Monte Proser's "La Vie En Rose" night club. The following month, she was a featured vocalist on the "Broadway to Hollywood" television show.

By July, 1951, Salter, who had been tirelessly coaching June in technique and stage deportment, made an audition record of June's voice with his own orchestra and submitted it to two recording companies. Both offered her exclusive contracts; June signed with RCA Victor.

She continued her guest appearances

on television shows like "Cavalcade of Stars," "Cavalcade of Bands," "The Arthur Murray Show," "The Ezio Pinza Show," "Songs for Sale" and "The Saturday Night Dance Party."

Then came her biggest break — on "Your Hit Parade."

June sang with the show until her growing popularity demanded that she take to the road. Last Fall, she began a four-month tour that took her across the United States and into Canada. Audiences in Chicago, Reno, Washington, Montreal and Toronto, among other cities, hailed the arrival of the pretty entertainer.

Currently, June is busy recording for RCA Victor while staging personal appearances at nightclubs, theatres, TV shows, radio programs and benefits. Her smash recordings of "Don't Forget To Write," "Mystery Street" and "Crying In The Chapel" are among the favorites of the nation. Other discs still popular are "So Madly In Love" backed with "Strange Sensation," and "Cry" backed with "Three Bells."

Petite June is five feet tall, weighs 102 pounds, has rich brown hair, large hazel eyes, a heart-shaped face and a golden-tan skin tone. She can cook all the traditional Italian food, dear to her father, and is especially proud of her prowess with the tempting dish called lasagna.

Born in the Bronx in 1930, June happily boasts that she led a normal life during her early years. She points with pride to winning a "Perfect Attendance Award" while in school — she never missed one day. Her high school hobby was keeping scrap books of her singing idols, and she still has a closet full of news stories and photos of her idols, carefully pasted away in albums.

Y'ALL COME

ARLIE DUFF

When you live in the country,
Ev'rybody is your neighbor
On this one thing you can rely,
They'll all come to see you,
And never leave you,
Sayin' y'all come to see us by and by.

Y'all come (y'all come)
Y'all come (y'all come)
Oh, y'all come to see us when you can,
Y'all come (y'all come)
Y'all come (y'all come)
Well y'all come to see us now and then.

Kinfolks a-comin',
They're comin' by the dozen,
Eatin' ev'rything from soup to hay
And right after dinner,
They ain't lookin' any thinner,
And here's what you hear them say:

Grandma's a-wishin'
They'd come to the kitchen
And help do the dishes right away
But they all start a-leavin',
Even tho' she's a-grievin',
You can still hear grandma say:
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WE'RE HAVIN' A GOOD TIME

CHARLES GREAN CY COBEN

We had a little party for the gang the
other night
And when we have a party, boy,
We really do it right.
We just got started and the phone be-
gan to ring
The neighbors were complainin'
So we all began to sing

We're havin' a good time
We don't wanna go home
The folks are here from down the line
And ev'ryone's havin' a heck of a
time.
Hey! there! don't put out the light,
We're havin' a good time
Whoopin' it up tonight.

Charlie started in to dance with ev'ry-
body's girl,
He did some fancy steppin'
And he gave them all a whirl.
His wife decided it was time for him
to go
She handed him his hat and coat
But he just hollered, "no,"

Herman brought his clarinet,
Llewellyn played the fife
Harvey beat the drum
Just like he thought it was his wife.
When Timothy played the tuba
We really had a ball
We grabbed some pots and pans
And went paradin' down the hall.

Someone called the cops,
'Cause we were makin' too much noise,
They sent around the wagon
With a couple of husky boys.
The sergeant was a tenor,
He came from county Down
He led community singing
As he drove us thru the town.
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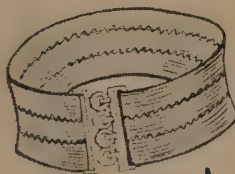
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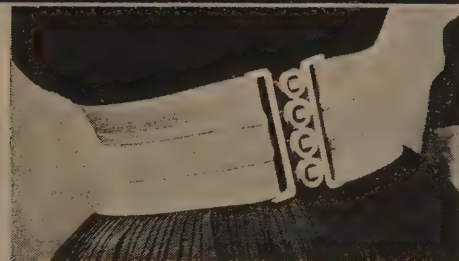
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HIT PARADER'S

PICTURE



Perry Como "takes five" to enjoy a cigarette after rehearsing his TV show



"Time out," says Mom to the Bell Sisters on the set at Paramount



Xavier Cugat shows us one of his favorite "musicians," his Chihuahua



It's a big day for the Air Force, as Karen Chandler (Coral) travels to upper New York State to entertain the boys at Sampson Air Base



Hoagy Carmichael and guest Timmy Rogers gab about Tim's plaid jacket



Composer Bernie Wayne (L), studies his latest hit, "Zsa Zsa"



Vicki Mills finds her "Fashion Frock" outfit something to sing about



Coral's Johnny Desmond gets his cue and sings at a guest appearance

PARADE



At home in their unique land cruiser, Ray Anthony, America's Number One bandleader, plays some sweet music for an approving Mrs. Anthony



Young stars Terry Moore (L) and Debbie Reynolds put heads together



"The water's fine; come on in," says bathing beauty Rosemary Clooney



It's "song publisher day" at the Capitol studios, and the boys are waiting to get their songs heard. Most of them are holding demonstration records



Bobby Wayne, Mercury star, "suits up" before hitting the road on a P.A.



Frank Sinatra (on extreme right) takes a cup of coffee and chats with officials of Capitol during a break at Frank's latest recording session on the coast

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Radio's Favorite Guitar Stars

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Shows How to

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In 10 DAYS

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48 PHOTOS Show you exactly where to put your fingers!
Over 100 Songs Words & Music INCLUDED

SEND NO MONEY Just mail your name and address to us and pay postman \$1.69 plus C. O. D. and postage (or send \$1.69 with order and we pay postage). Play beautiful chords the first day. Play tunes in 10 days or money back.

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(from same photo)

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To introduce our latest Catalog of Jewelry bargains and to get acquainted, we'll send you this beautiful sim. Diamond Ring absolutely FREE! This ring is a dream of beauty—a flashing brilliant, replica diamond dinner ring—3 matching stones set in fine white gold color mounting—or ladies' beautiful sim. Diamond engagement ring in 14K. yellow gold finish—or Wedding Band with 6 stunning sim. Diamonds (white gold color ring.) Just send name and address—together with RING SIZE. Also please enclose 50¢ coin to help cover cost of this ad and postage. Nothing more to pay! WRITE TODAY.

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Wayne School of Practical Nursing, Inc.
2525 Sheffield Av. Desk CY-60, Chicago 14, Ill.

Excellent Earning Opportunity for Full or Spare Time



Felicia Sanders and Mitch Miller

In the record business today new stars are born at the drop of a tape recording. And the man who has listened to more tapes than anyone else, and, as a result, found more new singing talent than any other scout is bearded Mitch Miller.

After the last war, Mitch, an obscure oboe player, amazed his friends — not to mention the critics — with a new career as a picker of talent for recordings. In his present position as director of Columbia Records' pop music, Mitch is responsible for discoveries like Johnnie Ray's "Cry" Jimmy Boyd, Frankie Laine, Rosie Clooney and a host of others. Although the average of hits is very low in the industry, it seems that Mitch can't miss.

Mitch's secret is very simple. Here is his story in his own words.

Says Mitch Miller, "I listen to every demonstration record that comes into my office. It's a tedious job, believe me. Because so many of the tapes that come my way are far from first rate, my ears begin to hurt by the time the day is over. However, each tape by itself does not consume as much time as you may think. If a voice has nothing, I know it after the first half minute.

"A good many times talent scouts get a wrong impression when they see live performances. An act might be terrific on the floor; it can bring the house down night after night. But put the voice on a record, and you've got an entirely different situation. A song is many times harder to sell when you

can't see the beautiful gal or handsome guy who's singing it.

"Take the case of one of our newest Columbia finds, Jerri Adams. Frankie Laine heard her singing in Detroit with a small group, and he recommended her to me — gave her a terrific push in fact.

"So, we knew she was fine on the floor, but that, of course, wasn't enough proof for a record company. Then it happened. This gal sent me an old waxing of hers from Detroit. It had been done more than two years ago on the Dee Gee label. The tune, called "Why Do You Have To Go Home," was bad, but the voice on it had a unique quality that attracted me. Besides, she began and ended on the same key, much more than a lot of singers can boast. Jerri is a curious combination — Middle Western pronunciation and great musicianship. Because of the plain way she talks her words, people aren't scared off. Kind of like Mildred Bailey, come to think of it. I feel she has got to make it — she can make any song alive and dramatic."

Yes, Mitch Miller is the one man who has done so much to make your records better to listen to. He has found the talent for your listening pleasure through patience and a firm belief that everyone should have his or her chance to be heard. It has paid off too — today Mitch Miller is the symbol of all that is fresh and exciting in popular music.

A BABY CRIED

ABNER SPECTOR

We talked it over, agreed it was over,
my wife and I.
We stood in the gloom of a once happy
room and said, "goodbye."
And it's then, in the night, a baby cried.
I turned to leave her; no more would
I grieve her, no, nevermore.
With manly pride I stepped outside
and closed the door.
And again, in the night, a baby cried.
Walked in the night, feeling strong
feeling right,
Till a voice whispered, "no," in my
head.
I walked in doubt, till my heart cried
out
For the dear little child in bed.
I ran to my home, found my wife so
alone,
And how sad she cried,
My arms gently beckoned, in less than
a second she flew inside.
We spoke not a word, but our hearts
could be heard.
Oh, our hearts beat in rhyme as, to-
gether we climbed
Up to where in the night,
Where so sweet in the night a baby
cried.

Copyright 1953 by Temerity Music, Inc.

FAS-I-NAY-SHUN

PINKY VIDACOVICH

What I thought were true love
Was fas-i-nay-shun, jes' fas-i-nay-shun
From the very start (yes it were, yes
it were)
No it wer'nt true love
Jes' fas-i-nay-shun, jes' fas-i-nay-shun
On his fickle part (went too far, left
a scar)
I tried but somehow I didn't please
(Even begged on my knees)
And all I've got now is a mess of
memories
(Goin' mad by degrees)
So beware of false love, and fas-i-nay-
shun
The com-bi-nay-shun that broke my
heart.

Copyright 1953 by Acuff-Rose Publications.

BUT NEVER MY LOVE FOR YOU

ABNER SILVER AL HOFFMAN

A rose that grows in a garden
Will wither when summer is through
The stars in the night
May fade out of sight,
But never my love for you.
A bird that nests on a treetop
Will sing and then wing out of view
A river may bend or come to an end,
But never my love for you.
Darling, when I sing your praises,
Don't think that I'm playing a part,
I'm not just making up phrases,
Ev'ry word comes from my heart.
The highest mountain may crumble
And fall like a star from the blue,
The world may act strange and con-
stantly change,
But never my love for you.

Copyright 1953 by George Pincus Music Co.

TO BE ALONE

BILLY VAUGHN

To be alone
With just a memory
This is my destiny
To be alone
You left me here
With just the rose to see
I know you meant for me
To be alone

You left me
But there's one thing you didn't count
on
Far beyond your imagination
I kneeled and I prayed
And I received a much greater
consolation

And now I share
A greater love you see
It's not so bad for me
To be alone

With my head bowed and on my knees
I prayed and I cried
He dried my tears and promised
That he'd forever be at my side

He'll be my friend
Beyond eternity
It doesn't worry me
To be alone

Copyright 1953 by Randy-Smith Music Corp.

LOVE WALKED IN

IRA GERSHWIN GEORGE GERSHWIN

Love walked right in and drove the
shadows away;
Love walked right in and brought my
sunniest day.
One magic moment and my heart seem-
ed to know
That love said "Hello,"
Though not a word was spoken.
One look and I forgot the gloom of the
past;
One look and I had found my future at
last.
One look and I had found a world
completely new,
When love walked in with you.

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HOW MUCH DO YOU LOVE ME

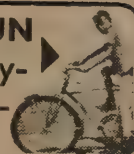
JIMMY DRIFTWOOD

How much do you love me?
Please tell me again sweetheart.
You told me last night
And it gave me delight.
How much do you love me?
How much do you love me?
Your answer will thrill my heart.
It isn't a sin, you can tell it again.
How much do you love me?
Your voice is so sweet
When I hear you repeating that won-
derful story.

Because it is you I believe
It is true as God's glory.
How much do you love me?
Come whisper it in my heart.
It never grows old, it's more precious
than gold.

How much do you love me?
Copyright 1953 by Blasco Music Inc.

In 10 Minutes of FUN
a day I changed my-
self from this Blood-
less, Pitiful SKINNY



Ken Grimm
BEFORE mail-
ing coupon

SHRIMP
TO
THIS



NEW
MUSCULAR
RED-BLOODED
HEAD-TO-TOE

HE-MAN!

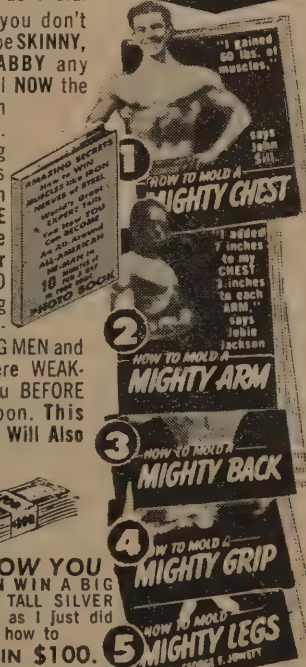
Now, Buddy
YOU mail the
Coupon below as I
did! May be LAST
CHANCE before \$1
price goes back!

I just GAINED
35 NEW LBS.
OF SHAPELY POWER-PACKED
MUSCLES!

You can do the same as I
and THOUSANDS have.
You can add 10 inches to
your CHEST, 6 inches
to each ARM and the rest
in proportion as I did.

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have to be SKINNY,
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Tell Me How To
WIN \$100, etc.

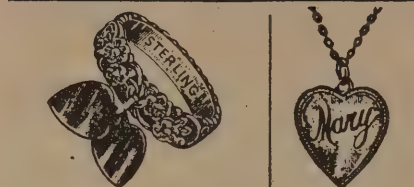
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DISC JOCKEY

PROGRAMMING A D. J. SHOW

From San Antonio, Texas, we present Jimmy Bell of KMAE.

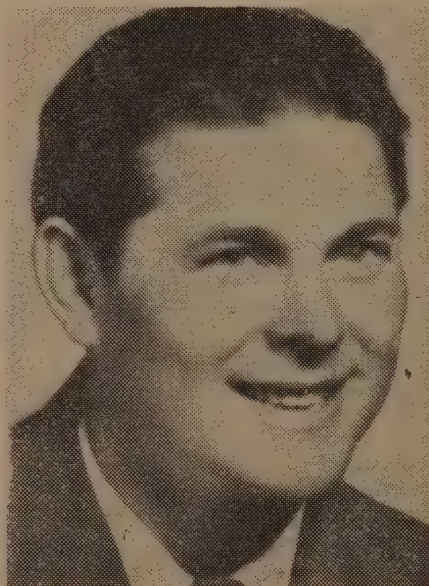
"Although good things may be said about a disc jockey's style, his presentation, or his wit, a good D.J. show is just good music. That's why I spend more hours selecting the music that I'm going to play than I do playing it. I feel that it's a responsibility to please as many different tastes in music as is possible — unless, of course, the show is designed for only one certain audience; such as hillbilly, folk, race, etc.

"Perhaps I got this idea concerning music during my years as a band leader. I have found that people not only want to hear the latest popular music, but they also like to listen to the music of years gone by. Possibly, connecting a certain song with some very pleasant experience that they want to remember. In fact, when selecting some of the discs I'm going to spin,

"Hi Hit Paraders. This is Bob Bassett up at WPEP, Taunton, Mass., dropping a line explaining just how I started in the business of radio and how I formulate my show.

"I've always tried to present a show that appeals to more than just one type of listener, and embracing all forms of music — except hillbilly. Consequently, the first part of my 'Roseland Revue,' from 3:00 to 4:30, I devote to all of the pop tunes and new releases. From 4:35 to 5:00, I do a thing I call 'Memories In Music,' spinning discs that were the big hits in the years gone by. Starting at 5:05 to 5:45 I have a show called 'The Roseroom,' which features jazz only. By breaking the show into the three parts I've just described, I feel that all age groups and all tastes are covered.

"It would be wishful thinking to hope



JIMMY BELL



BOB BASSETT

I try to recall some of the events that were current at the time. This background provides good intros.

"This blending of current hit tunes and the old standards also lends an air of stability to a program, which helps draw a wider audience. Of course it's understood that selecting music for a show of this type is a great deal more difficult than just playing the latest tunes — but in the long run, it pays off. The test of good music is whether it 'lives' or not. Just short of great music are many, many hundreds of songs that lived for awhile, and then new ones came along to crowd them into the 'seldom heard' class.

"By carefully selecting a category of music and spinning it with songs accepted today as 'the ones' and being careful to mix in different arrangements and artists from day to day — along with tempo changes — a disc jockey can earn his salt, so to speak, and contribute something each day to his listeners."

that all listeners would stay tuned to all three shows. Tastes differ, but I'm satisfied if I can keep a different audience for all three programs. And fortunately, results thus far have been very gratifying. Taunton is primarily a pop and Western town, and starting a jazz show was going out on a limb. But the sale of jazz discs in town has increased tremendously since the 'Roseroom' show began. Makes a guy feel like he's accomplishing something.

"My biggest thrill in radio? Interviewing celebrities. I've been fortunate, thus far, to have the following on my show either by means of tape recording or in person: Stan Kenton, Errol Garner, Johnnie Ray, Billie Holiday, Joni James, Sauter and Finegan, Louis Armstrong, Bob Manning, Lenny Forrest, Dick Freitas, Lucy Ann Polk, Blue Barron, Ted Weems, Rusty Draper, Velma Middleton, Duke Ellington and Billy Eckstine."

PLATTER PATTERN

PROGRAMMING A D. J. SHOW

Reaching right into the radio audience's home and inviting the listener to participate in the show are important factors in Dick Hodkins' three-hour show, heard daily over WPAC in Patchogue, N. Y.

Let's find out how the program works:

"Picking music for the show is very important to me, as I cater to both young and old alike. Naturally, the selection of music must appeal to the majority of listeners. The top tunes across the nation are sprinkled well with second-string tunes, and an occasional novelty for the youngsters is included. A large part of the audience is composed of high school students, who demand the best in music. I feel that, if I play to the high school audience, the adults in the home will

"Leo Underhill from WCKY in Cincinnati, Ohio. Four hours daily on this 50-grand watter—six a week. I'm from carnival barking at 16 thru stock companies, stage shows, radio dramatics and 7 stations, doing various nothings.

"Been doing my present show for five years and am real happy to be able to spin all the fine new records that make the hit charts, along with those that just miss. Let me tell you a little something about the way I program my show.

"There are many successful ways to dish up the music to get that all-important volume audience that most of us seek, but after trying about all of them, I have found the key, I think. Play what you like, tempered with the likes of one other person, someone with an entirely different background and



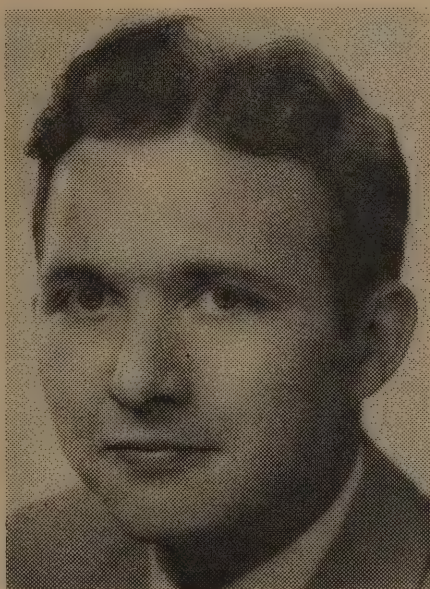
DICK HODKINS

pay attention to the radio as it brings its message into the home."

It seems this theory is right, because Dick has the top-rated program on Eastern Long Island for the past two years.

At one point during the show, Dick will ask a historical question pertaining to the day and date he is on the air, and to the lucky winner goes one of many prizes from his sponsors. Birthdays and anniversaries are always received graciously, and Dick feels it gives the listener an opportunity to meet his neighbor. All in all, the three hours move fast. The music is selected on audience response, which insures maximum spins of the top record companies who work with Dick to plug a tune worthy of consideration.

Dick runs talent shows from the stages of local theaters, is in constant demand for emcee work and teaches speech two afternoons a week in the local high school.



LEO UNDERHILL

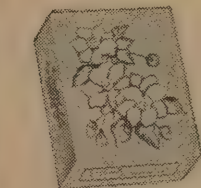
modus operandi than yourself. I am doing this with Fay Hauer, one of our librarians here, and it seems to be very effective. She selects the records, and then we go over each side. If we both like it — it's in.

"I have tried the audience or listener request and found it no good, here at least. Our coverage is regional and even semi-national during the early hours of my show. Consequently, it would be impossible to honor more than a fraction of the requests. I have also found that the very wonderful people who take time to write aren't representative of the audience. I mean by that that their musical likes represent only a fraction of the whole, and it would be a little unfair to the total assemblage not to get out of the rut, but none-the-less it would be mighty disheartening not to get those letters occasionally."

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\$40.00 IS YOURS

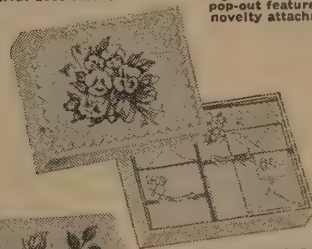
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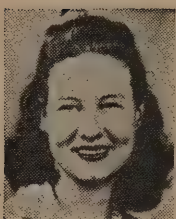
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Please rush samples and full details of your
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"After the fifth story-writing assignment, one of my feature stories was published in the Ft. Worth Press. Then Soda Fountain Magazine accepted a feature. By the twelfth assignment, I had a short story in the mail." -Cloyce Carter, 4140 Seventh St., N. W., Washington, D. C.

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SO MANY people with the "germ" of writing in them simply can't get started. They suffer from inertia. Or they set up imaginary barriers to taking the first step.

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Few realize that the great bulk of commercial writing is done by so-called "unknowns." Not only do these thousands of men and women produce most of the fiction published, but countless articles on business, music, social matters, human interest stories, fashions, sports, hobbies, travel, local, club and church activities, etc., as well.

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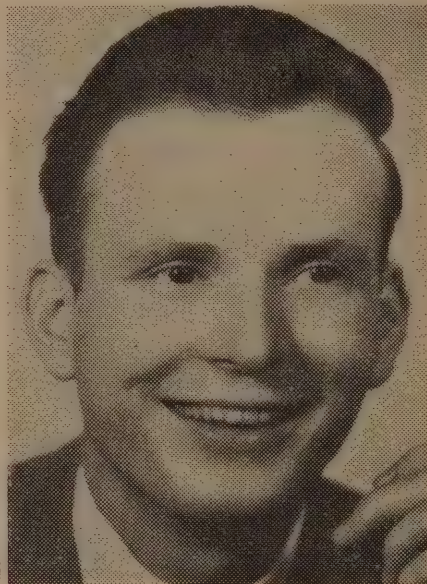
DISC JOCKEY

ALL-TIME FAVORITE SINGING STAR

Meet Fred Grewe, who broadcasts from WHLL in Wheeling, W. Va., and whose "Juke Box Review" and "1600 Club" shows rate highly with Ohio Valley pop music fans.

Let's give a listen to what Fred has to say on the topic of all-time favorite singing star.

"These days hit songs come and go like burning cigarettes, and most vocalists do the same. There are very few who will be around two or three years from now. Of course there are those greats like Como, Crosby, Cole, Martin, etc., and Eddie Fisher can be placed among these — for he's here to stay. Yet, my pick for the all-time favorite singing star is 'Mr. Rhythm,' Frankie Laine. He gained popularity at a time when most singers were just carbon copies of one another. Frankie came out with a new style and a lasting style.



FRED GREWE

"The thing that sets him apart from other vocalists is the fact that he can sing any type song and sing it great. Compare 'Cry Of The Wild Goose' with 'I Believe' — as different as night and day; but 'Mr. Rhythm' had equal success with each of them. He can sing blues, jazz, popular songs, hymns, folk and country songs equally well. Frankie can put more feeling into one word than most singers can put into a whole song. When he sings he makes you live the entire song; he tells a story everytime. Besides all of these wonderful accomplishments, he's a great guy and a credit to show business. People of all ages and all walks of life are Frankie Laine fans, and that's what makes a singer great. Yes, singers may come and go, but Frankie Laine will always show."

"The name is Lee Carle, and at the present time, I have shows from 11:30 a.m. to 1:00 p.m., 4:30-6:30 p.m. and 8:00 to 10:00 p.m., over WGAT, Utica, N. Y. We call the show 'Carle's Corner.'

"As to the programming of my shows, I think, as everybody else does, that the listeners do most of it — although I lean heavily on new releases and play them up as such. In other words, in the beginning of my program, I introduce the show as 'having the newest of the new and the better of the best, recorded by some of the greatest artists around the nation.'

"I have been very successful in sticking to the newest tunes on the market, as apparently the listeners in this area like to feel they're in on something before anybody else. Therefore, we try to give them that feeling.

"For at least two or three of my all-time favorite recordings I list 'I



LEE CARLE

Can't Get Started With You,' by Bunny Barrigan; Glenn Miller's 'Stardust'; and Jimmy Dorsey's 'Green Eyes.' I think I should mention the fact that, in the new recordings, we have an odd thing in this area. A new recording in this area lasts at least four months, as evidenced by the recording of Bill Haley's 'Crazy Man Crazy,' which came out a while ago and is still going strong.

"Do I think bands are coming back? Yes, they are, but I think they need a bigger push than they are receiving. The combining of bands such as the fabulous Dorsey's is a good start. Jackie Gleason's orchestra is a good one, since he plays the old standards in a way that people want to hear them."

PLATTER PATTERN

ARE THE BANDS COMING BACK

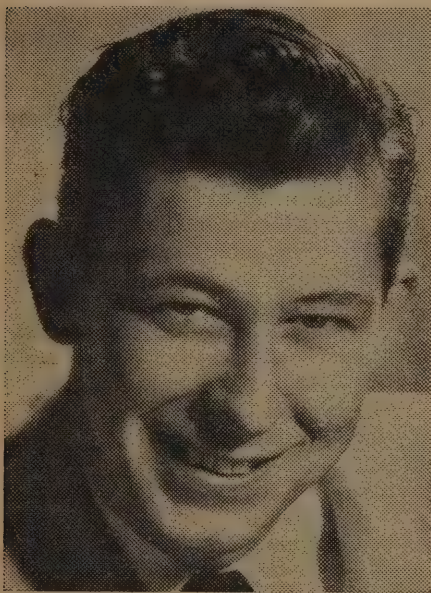
Here's Gene Bouchier from KYSM, Mankato, Minnesota.

"I'd like to take the subject of 'Do you think the bands are coming back?' My answer would be emphatically, 'Yes.' In order to give you a background upon which I express my views, let me say that I have always favored bands, rather than vocalists, for many reasons. The first reason is that the majority of the all-time big names in the vocal field actually got their training and were helped to stardom by the bands.

"A while ago I was associated with an independent station in Sioux City, Iowa, and due to the geographical location of the city, it was a regular stop for the nation's top name bands. During those years I had the pleasure of meeting and working with some of the finest men in the popular music business today — men like Harry

"First of all, my name is Jim Hayden, d.j. with Radio Station KBIS, Bakersfield, Calif. I do a couple of shows on KBIS and believe them to be the longest on a daily basis, Monday thru Friday, in this area. They run from 7:00 to 11:00 a.m. and 3:30 to 5:00 p.m., a total of 5½ hours per day. Both shows are pop, and gags, thrown around most of the time, seem to create listener response. The title is 'The Hayden Hassle' and a 'hassle' it is. Tag line is always 'with noise, nonsense, old jokes at home, and music recorded and transcribed.'

"Yes, I definitely believe the bands are on the upswing, due to the fact that in the five-and-a-half hours daily on the 'Hayden Hassle,' there has been a very decided trend toward the play and replay of the 'Oldies.' In fact, I feature two fifteen-minute segments



GENE BOUCHIER

James, Gene Krupa, Tex Beneke, Jan Garber, Pee Wee Hunt, Tony Pastor, Woody Herman. Those men put out a commercial beat that will always keep the ballroom operator happy, even though in some cases their recorded music will not mean big sales for the record company or a flood of mail into the disc jocks' mail box.

"The one band that has done more to promote band business and has brought the nation's disc jocks around to think about the dance music of America is Ralph Flanagan. It's the Flanagans, the Kays and the Browns who provide musical proof that band music will come back bigger and bigger each year. It's the newer bands, like Jimmy Palmer and Ralph Marterie, which will create a new interest in the youth of today that band music is still one of the greatest mediums of entertainment in America today."



JIM HAYDEN

daily, 9:30 a.m., which is called 'Do You Remember Time,' and 4:30 p.m., 'Down Memory Lane,' which are on a mail request basis only. The listeners are invited to write in, asking for four songs, giving reason for same (i.e. Anniversary, Birthday, Return of Serviceman, etc.), and I invite them to reminisce and dream, during this fifteen-minute segment . . . the recordings are segued. Both segments are sponsored by the same client, and the mail is booked at least two weeks in advance at all times.

"Organizations such as Guy Lombardo, Jan Garber, Harry James, Les Brown, King Cole, and artists such as Buddy Clark, Doris Day, Margaret Whiting, are usually asked for. All letters seem to indicate the sweet sentimental type music is on its way back. Other than these two portions, the rest of the show means light, bouncy, and some novelty recordings throughout."

Win Friends, Popularity with Little Tricks of Everyday Talk

A publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self confidence and greater popularity. The details of this method are described in a fascinating booklet, "Adventures in Conversation," sent free on request.

According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint more readers of this magazine with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet which will be mailed free to anyone who requests it. The address is: Department 1653, Conversation Studies, 835 Diversey Parkway, Chicago 14, Ill. A postcard will do.

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WHERE DID MY SNOWMAN GO

GEOFFREY VENIS STEVE MANN
FREDDIE POSER

When little Johnny found it was snowing,
He built a man of snow and then went to bed.

But when he woke at dawn,
He found his snowman gone,
So little Johnny said:

I can see his pipe and top-hat
As they lie there in the snow,
Where did my snowman, where did my snowman,

Where did my snowman go?
I've been asking mom and daddy,
But they said they didn't know,
Where did my snowman, where did my snowman,

Where did my snowman go?
Only yesterday I met Jack Frost,
He said, "there'll be a storm."
So I lit a little fire

Just to keep my snowman warm.
Did he slide back home to snowland
To become an eskimo?

Where is my snowman, now there is no man
Where did my snowman go?

Has he gone to visit Rudolph,
Helping Santa thru the snow,
Where did my snowman, where did my snowman,

Where did my snowman go?
I have sent a note to Santa,
I am sure that he would know,
Where did my snowman, where did my snowman,

Where did my snowman go?
When I left him standing on the lawn,
He seemed so cold and damp,
I went right into the house and got
A nice, warm sunray lamp.

I would give a million pennies,
If he'd come back to me now,
Where is my snowman, now there is no man

Where did my snowman go?

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REDWOOD SMOKE

CARROLL CARROLL DICK MANNING

I write to you from Redwood Valley
Where you and I were once in love
There is no joy in Redwood Valley
For days they've seen no sun above.

Redwood smoke, the sky is black with
redwood smoke
And the mountain top is all aflame.
Redwood smoke, our valley's lost in
redwood smoke,
And the hills stand naked in their
shame.

I'd have sworn your love for me
Would live through joy and tears,
I'd have sworn these redwood trees
Would stand a million years!
But my dreams are going up in red-
wood smoke

As I watch these noble redwoods die
Like the love we once knew, you and I.
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BOB MERRILL

I still hear the music, dear,
A waltz they called blue reverie.
Even in the after-glow
It seems as though you're near to me.
Now from dark till dawn
How the theme goes on,
And though you love a new love,
You're still not gone.
While vi'lins sigh a soft goodbye
We waltz in my blue reverie.
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IT AIN'T NECESSARILY SO

GEORGE GERSHWIN IRA GERSHWIN

It ain't necessarily so, it ain't necessarily so,
De t'ings dat yo' li'ble to read in de Bible,
It ain't necessarily so.

Li'l wadoo, wadoo, zim bam boddle-oo,
Zim bam boddle-oo, hoodle ah da wa da,
Hoodle ah da wa da, scatty wah.
Scatty wah, yeah!
David was small, but oh my!
Li'l David was small but oh my!
He fought big Goliath who lay down an' dieth!
Li'l David was small, but oh my!
Oh, Jonah, he lived in de whale,
Oh, Jonah, he lived in de whale,
Fo' he made his home in dat fish's abdomen.
Oh, Jonah, he lived in de whale.

Moses was found in a stream,
Li'l Moses was found in a stream,
He floated on water till ole Pharaoh's daughter
She fished him, she says, from that stream.

It ain't necessarily so, it ain't necessarily so.
Dey tell all you chillun de debble's a villun,
But 'tain't necessarily so.
To get into Hebben don' snap for a sebben!
Live clean! don' have no fault.
Oh, I takes dat gospel whenever it's pos'ble,
But wid a grain of salt.
Methus'lah lived nine hundred years,
Methus'lah lived nine hundred years,
But who calls dat livin' when gal'll give in
To no man what's nine hundred years?
I'm preachin' dis sermon to show,
It ain't nessa, ain't nessa, ain't nessa,
Ain't nessa, ain't necessarily so.

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YOU'LL NEVER BE MINE

PAT PALE

You're in my dreams but you'll never be mine,
Though I'll always belong to you,
You'll never be mine,
'Cause that cold icy heart of yours
Will never be true
And I know it takes more than one love to satisfy you.
You laugh in my face, you treat me, oh, so cruel,
You say that I'm free to go
But I'll go no place.
Whatever you do I'm tied here by lovin' you so.
Though I know I'll always be blue
I'm a slave to this love
And I can't live without you.
I'll be cryin' myself to sleep time after time
'Cause I know you'll never be mine.
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By **PHIL GROSSMAN**



Here's a swell shot of the homecoming float made by the students of the college club of Austin High for the traditional game with Harrison High. (Austin won)

Julius LaRosa, Perry Como, Eddie Fisher and Frankie Lane are all top contenders for the "limelight" at Austin High School in Chicago, Illinois. Austin is the largest co-educational high school in the United States, and for a school of its size it is difficult to agree on a "Mr. Big."

The "Green Grill," a popular high school haunt, is across the way from the West building, one of the two spacious buildings making up Austin's campus, and has a juke box which plays practically nothing but the songs of these crooners.

The football team, known as the "Tigers," won the city public high school championship last year and hopes to make a repetition of it again this year. The cheerleaders, who spark the pep at the games, pay no attention to the weather and cheer the Tigers dressed in short maroon skirts and white blouses.

Homecoming highlights the football season and consists of a parade of floats, honoring players, a regal dance, and the homecoming queen and her court. The parade before the game is a gala affair, and the floats represent the various clubs and activities of Austin. A trophy is awarded by the

homecoming queen to the club with the most outstanding float. The dance is held at the Austin Town Hall, and this gala celebration closes the homecoming event.

Austin has its own ballet, a group which is quite unusual for a high school. The ballet performs regularly at concerts and assemblies, and it is very impressive to see a ballet put on by students of your own high school.

Austin High School is a school that is run by the students. The Austin Student Government, the A.S.G., has a system set up according to the government of the United States, with a House and Senate, Courts, a Cabinet, and a President and Vice President. These organizations work together, and aside from passing bills and upholding the constitution, plan social functions for the school.

Rolling presses and last minute features highlight our school newspaper, the Austin TIMES. It is an eight-page newspaper, published bi-weekly, and is one of the outstanding high school newspapers in the United States. For the fourth consecutive year, the TIMES has won the George H. Gallup award for outstanding journalism.



Principal Robert D. Gregg accepts the Gallup Award from the smiling Co-Editors-In-Chief of the Austin Times, Margie Helman (L) and Joanne Goldblatt

A FOOL WAS I

ROY ALFRED KURT ADAMS

A fool was I to fall in love the night
I found you,
I built my day-dreams all around you,
Oh, what a fool was I you made me
cry,
But with the tears my love grew
stronger,
Without you ev'ry night grew longer
Oh, what a fool was I.
The more your lips didn't want me
All the more I wanted you.
I loved you so much and darling I
still do.
A fool was I to sit and cry my empty
heart out,
When just your voice could make me
start out
To be a fool again.
A fool was I to be a fool again.
Copyright 1953 by Gale and Gayles, Inc.
Sole selling agent United Music Corp.

MUSIC BOX

EARL SHUMAN MARSHALL BROWN

Music box, my music box,
I want to know the answer,
Music box, my music box,
Oh, does my love love me?
When he talks the way he talks,
A million thrills go thru me
Music box, sweet music box,
Oh, do I thrill him, too?

If you tell me, I promise to wind you
tight,
Not too tight, ev'ry night,
Just the way that he holds me,
So very tight,
Not too tight but just right.
Music box, my music box,
I know you know the answer;
Music box, sweet music box,
Oh, does my love love me?

La la la la la la la la
Does he really mean it?
La la la la, la la la la,
Does he really care?
La la la la la la la la
Do I only dream it?
La la la la la la la la,
Will my love he share?
Copyright 1953 by Joy Music, Inc.

IN THE MISSION OF
ST. AUGUSTINE

(Columbia Record by Sammy Kaye)

JACK CHIARELLI

In the mission of Saint Augustine, we
said farewell,
And we made a vow to meet again, as
teardrops fell,
But now I wait alone, while the candles
burn.
My darling, where are you, won't you
please return?
In the mission of Saint Augustine, I'll
wait for you,
And the vesper bells will chime, their
song,
Just for us two,
I'll kneel and say a pray'r, for that
moment when,
In the mission of Saint Augustine, we'll
meet again.
Copyright 1953 by Republic Music Corp.

IF YOU LOVE ME
(Really Love Me)

GEOFFREY PARSONS MARGUERITE MONNOT

If the sun should tumble from the sky
If the sea should suddenly run dry
If you love me, really love me,
Let it happen, I won't care.

If it seems that ev'rything is lost
I should smile and never count the
cost

If you love me, really love me
Let it happen, darling, I won't care.

Shall I catch a shooting star?
Shall I bring it where you are?
If you want me to, I will
You can set me any task
I'll do anything you ask
If you'll only love me still.

When at last our life on earth is
through

I shall share eternity with you
If you love me, really love me
Then whatever happens, I won't care.
Copyright 1949, 1953 by France-Music Corp.
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LEGEND OF THE WOODLAND

JOSEF MYROW

If you're lonely I've a tale to tell to
you
Ooh ooh ooh

There's a legend of an Indian wood-
land
Filled with strange enchantment ev'ry-
where
Should you wander thru this Indian
woodland
It is said, "You'll find your true love
there."
I had sought this magic land of lakes
and deer
And by a miracle I saw this place
appear before me

Birds were singing
Trees had made a trail to guide me
Bells were ringing
My true love was there beside me
Then I knew this legend must be true.

Copyright 1951 by Edwin H. Morris & Co., Inc.

IF ONLY

BENNIE BENJAMIN GEORGE WEISS
HENRY LAUSCH

If only I could send
My heart for you to mend,
You'd see how much it breaks when
we're apart.

If only lonely sighs
Could fly across the skies
You'd surely realize how sad my heart.

If only you would wake up
The love that we once knew,
I know that we could make up
And dreams could still come true!

If only tender words
Had wings, just like the birds,
You'd hear me, even though you're
far away!
You'd hear the words, "oh! please come
back to stay!"
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and approval is
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DON'CHA HEAR THEM BELLS

LES PAUL

We go to church early in the morn,
The birds are singin' in the trees
The clothes we wear are very worn,
An' we're wearin' 'em out in the knees

The house is old, the dishes are worn,
The Bible is hard to read,
But the spirit's there as sure as you're
born,
An' we got all the comfort we need

"Hear them bells don'cha' hear them
bells"

They are ringin' out the glory of the
land

"Hear them bells don'cha' hear them
bells"

They are ringin' out the glory of the
land

We work all day in the cotton and corn,
'Til our hands and feet are sore
Prayin' for Gabr'el to blow his horn,
An' we won't have to work no more

I see his chariot's comin' this way,
An' I know they're comin' for me
And the bells keep-a-ringin' of the
gospel life,
An' the land I'm gonna see.

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WE'LL MEET AGAIN

ROSS PARKER HUGHIE CHARLES

We'll meet again don't know where,
Don't know when,
But I know we'll meet again some
sunny day,
Keep smilin' thro' just like you always
do
Till the blue skies drive the dark clouds
far away,
So will you please say hello to the folks
that I know,
Tell them I won't be long,
They'll be happy to know that as you
saw me go,
I was singing this song.
We'll meet again don't know where,
don't know when,
But I know we'll meet again some sunny
day.

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HOLD MY LOVE

(In The Hollow Of Your Hand)

JIMMY DRIFTWOOD

Hold my love in the hollow of your
hand
If your heart is too full for anymore.
Hold my love in the hollow of your
hand
For it's you, only you, that I adore.
I hope, my sweetheart,
When I return we'll never part,
It's farewell, but I know you'll under-
stand.
So bless you, lovely one,
You're my stars, moon and sun,
Just hold my love in the hollow of
your hand.

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'TAIN'T WHAT YOU DO

(It's The Way That Cha Do It)

SY OLIVER JAMES YOUNG

Tain't what you do, it's the way that
cha do it,
Tain't what you do, it's the way that
cha do it,
Tain't what you do, it's the way that
cha do it,
That's what gets results
Tain't what you do, it's the time that
cha do it,
Tain't what you do, it's the time that
cha do it,
Tain't what you do, it's the time that
cha do it,
That's what gets results
You can try hard don't mean a thing
Take it easy then your jive will swing
Tain't what you do, it's the place that
cha do it,
Tain't what you do, it's the time that
cha do it,
Tain't what you do, it's the way that
cha do it,
That's what gets results.

Tain't what you do, it's the way that
cha do it,
Tain't what you say, it's the way that
cha say it,
Tain't what you say, it's the way that
cha say it,
That's what gets results
Tain't what you croon, it's the way that
cha croon it,
Tain't what you croon, it's the way
that cha croon it,
Tain't what you croon, it's the way
that cha croon it,
That's what gets results
If you're lonesome and on the shelf
It's your own fault so just blame your-
self
Tain't what you say, it's the place that
cha say it,
Tain't what you croon, it's the time that
cha croon it,
Tain't what you do, it's the way that
cha do it,
That's what gets results.

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YOU'VE CHANGED

BILL CAREY CARL FISCHER

You've changed, that sparkle in your
eyes is gone,
Your smile is just a careless yawn,
You're breaking my heart, you've
changed;
You've changed, your kisses now are
so blase,
You're bored with life in ev'ry way,
I can't understand, you've changed;
It's not true when you say, "I love
you,"
I've seen my dreams come and go;
Now when you say the words; "I love
you,"
It's just out of habit I know;
Don't change, you're still the one that
I adore;
Come cuddle in my arms once more,
Like you did before you changed.

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Inc.

How to Make YOUR Body Bring You FAME

... Instead of SHAME!

Will You Let
Me Prove I Can
Make You a
New
Man?

I KNOW what it means
to have a body that peo-
ple pity! I was once a
skinny, 97 lb. weakling—
such a poor specimen that
I was constantly self-con-
scious, embarrassed. But
later I discovered the se-
cret that turned me into
the holder of the title,
"The World's Most Per-
fectly Developed Man."
I'd like to prove that the
same system can make a
NEW MAN of YOU!

15 Minutes A Day

Do you want big,
broad shoulders — a
fine, powerful chest—
biceps like steel—arms
and legs rippling with
muscular strength—a
stomach ridged with
bands of sinewy mus-
cle—and a build you
can be proud of?
Then just give me
the chance to prove
"Dynamic Tension"
is what you need.

No "ifs,"
"ands," or
"maybes."
Just tell
me where
you want handsome, powerful muscles. Are you fat and
flabby? Or skinny and gawky? Are you short-winded, pep-
less? Do you hold back and let others walk off with the
prettiest girls, best jobs, etc.? Then write for details about
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*Charles
Atlas*

photo of the man
who holds the title.
"The World's Most
Perfectly Developed
Man."

I'LL NEVER STAND IN YOUR WAY

FRED ROSE HY HEATH

If you've found someone new
Who means more than me to you
I'll never stand in your way
If you feel we must part,
Don't let pity rule your heart
I'll never stand in your way
I love you much too much to ever
lose you
But what is to be will be and I'll
obey.
I'll be blue when you go
But I'll never let it show
Darling, I'll never stand in your way.
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LIFE IS JUST A BOWL OF CHERRIES

LEW BROWN RAY HENDERSON

Life is just a bowl of cherries
Don't make it serious
Life's too mysterious.
You work, you save, you worry so,
But you can't take your dough when
you go, go, go
So keep repeating it's the Berries
The strongest oak must fall
The sweet things in life
To you were just loaned
So how can you lose what you've never
owned.
Life is just a bowl of cherries
So live and laugh at it all.

Copyright 1931 by De Sylva Brown and Henderson Inc.

MY FUNNY VALENTINE

LORENZ HART RICHARD RODGERS

You're my funny Valentine, sweet
comic Valentine,
You make me smile with my heart.
Your looks are laughable, unphoto-
graphable,
Yet, you're my fav'rite work of art.
Is your figure less than Greek;
Is your mouth a little weak,
When you open it to speak.
Are you smart?
But don't change a hair for me,
Not if you care for me,
Stay little Valentine, stay!
Each day is Valentine's day.

Copyright 1937 by Chappell & Co., Inc.

'WAY DOWN YONDER IN NEW ORLEANS

(Columbia Record by Jo Stafford & Frankie Laine)

CREAMER & LAYTON

'Way down yonder in New Orleans
In the land of dreamy scenes
There's a garden of Eden that's what
I mean,
Creole babies with flashing eyes
Softly whisper with tender sighs "Stop!
Oh! won't you give your lady fair a
little smile."
Stop! You bet your life you'll linger
there a little while
There is Heaven right here on earth
With those beautiful queens,
'Way down yonder in New Orleans.

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Copyright renewed.

SPEAK SOFTLY TO ME

DAVE COLEMAN

Speak softly to me,
When you say you love me,
Love is a gentle thing,
A sentimental thing.
This is our affair,
So whisper each word, my love
Let's speak with care,
Lest we be heard, my love.
Speak softly to me,
When you say you want me,
My heart will hear you,
I'm yours, can't you see?
I'll treasure ev'ry word you speak,
For I will always be in love with you,
Speak softly to me.
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YOU SAID

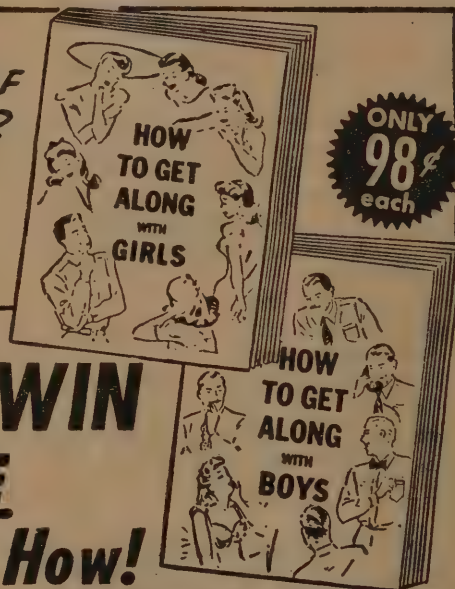
JACK WOLF ARTHUR KENT

You said I was the one, do you re-
member?
You said love had begun, do you re-
member?
The moon peeped through the trees,
And then came shining in view
As if somehow to share the thrill of
being with you.
You said, "will you be mine? will you
surrender?"
You found my answer in my kiss so
tender.
But now each lonely night I walk alone
'til stars have fled,
For you forgot the things you said.
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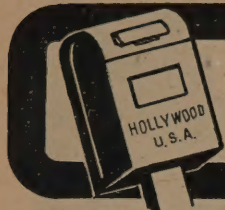
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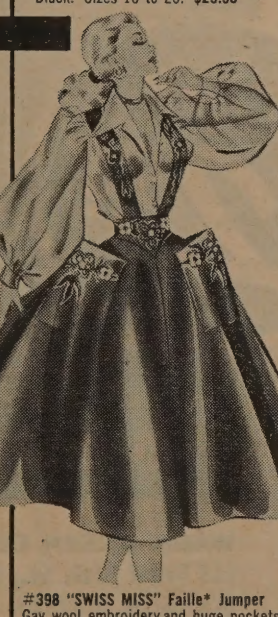
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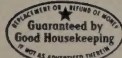
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"Not long after I received my course, I had friends come in one afternoon—and did I surprise them when I sat down and played several pieces! They were the most surprised people I had ever seen. I told them about the course and how happy I was with it."



—Mrs. Arvin Rogers, Stamps, Ar.

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"After the first month I could play any songs with eighth notes. I have played for a couple of dances, and am now studying Heifetz's 'Hora Staccata.'"

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"My friend who has been taking lessons from a private teacher for the same length of time, is still doing simple exercises—while she would have been playing popular songs like myself had she taken the U. S. School Course instead."

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